

Hannah Parr

Portfolio

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Hannah Parr (b.1984 United Kingdom) is a Swiss-based visual artist. Parr's multimedia work includes sculpture, installation and painting. Materials, typically from domestic or manufactured sources play a central role in her practice. These objects become vectors that she carries (literally) around the world and uses as a tool for reflection and critical analysis, resulting in a body of work that explores the complex relationships between form, function, context and meaning.

Education

2018 – 2020
MA in Fine Arts,
Zürich University of the Arts

2003 – 2006
BA in Graphic Design,
Central Saint Martins College
of Art and Design, London

Exhibitions

2021
01.03.21 – 01.05.21
Group show ; Spring
Jo Malone, London

2021
01.10.21 – 31.12.21
Group show ; Max Frisch Bad
No 2 | Jetzt Kunst, Freibad
Letzigrund Zürich, CH

2020
01.10.20 – 11.01.20
Group show ; Werkschau |
Fachstelle Kultur, Haus
Konstruktiv, CH

2019
15.10.19 – 11.01.20
Group show ; Can You Feel It ? |
Last Tango, Zürich, CH

2019
12.09. – 19.09.2019
Solo show ; Under Construction |
Berlin Art Week, Berlin, DE

2019
01.05.2019
Solo show ; Sunset Beton |
Shedhalle, Zürich, CH

2016
21.10. – 19.01.2016
Group exhibition ; 26 Concurso
de Arte | Eduardo León
Jimenes, Santiago, RD

2016
21.05. – 21.06.2016
Duo show ; The Logic We Value
With Quisqueya Henriques |
Santo Domingo, RD

2016
15.02.2016
Published ; Cover art | Veinte
Postales, by Frank Baez, Cairo,
EG

2015
30.04. – 22.05.2015
Group exhibition ; Saloon |
Sexauer Gallery, Berlin, DE

2015
05.05. – 31.05.2015
Group exhibition ; La | Casa
Quien, Santo Domingo, RD

2014
14.08. – 17.08.2014
Solo show ; Still Life | Volume,
Berlin, DE

2014
12.11. – 15.12.2014
Group exhibition ; AIR | Altos de
Chavon, RD

2013
29.03. – 05.04.2013
Solo show ; Serendipity |
Reed Projects, Stavanger, NO

2013
14.12. – 22.12.2013
Group exhibition ; TPLC |
M Contemporary, Sydney, AU

2012
05.02. – 09.03.2012
Showroom ; Edible Material |
Wieden+Kennedy, London, UK

Residencies

2016 – Villa Lena Foundation |
Italy

2014 – Altos de Chavon |
Dominican Republic

2012 – A Word of Art | Cape
Town

Published

2016 – Cover art |
Veinte Postales, by Frank Baez

2014 – Vogue Magazine,
September issue

2005 – Wolf Olins | Illustrations
for the re-branding of Manpower

Commissioned

2015 – 4d Colonial Gate Cinema |
artworks for permanent
exhibition | Santo Domingo

2014 – YCN | Shop window
display, London

2011 – M.A.C Cosmetics |
Illustrations for the Fall issue
of M·A·Czine

2007 – 20 Hoxton Square
gallery, London | Newspaper
design

The title refers to the the triptych— a three-part painting or relief carving that was traditionally used as an altarpiece. However this adaption of the three-part lockable winged altar cites both the aesthetics of a bathroom cupboard and the functional structure of a tool cabinet.

The inner surfaces of the cabinet are laid out with cut pieces of red and white building site barricade planks arranged in a mosaic- glitch like manner, forming a bedrock for an inventory of personal belongings, found objects and archaic tools; items that can be considered as tools for transformation and ritualistic cleansing.

Cabinet; Raw MDF, solid wood edges, ash and steamed acacia, chopped barrier planks
205.6 cm x 120 cm x 30 cm

Kinetic hairdressing stools; professional hairdressing stools with transparent roller-skate wheels, synthetic blonde hair, PLA seats, servo. Seat height; 66cm Base; 62cm

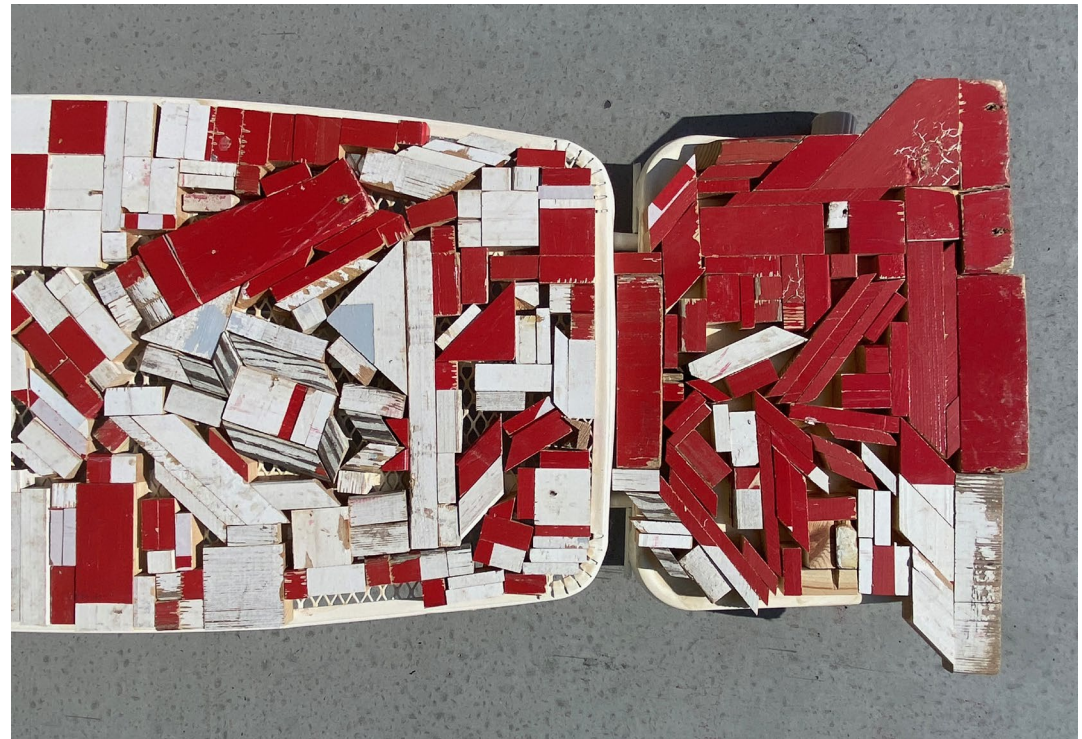






Seat height; 66cm Base; 62cm





The Louis Vuitton monogram is lasered onto the surface of a common wooden door wedge. This series takes LV; widely known as an abbreviation for Louis Vuitton, but reconsiders this popular contraction and looks at various objects that represent different aspects or actions of love.

'Have class' is the first of this series and acknowledges the value in small gestures such as holding a door open for someone.

Laser cut on a wood door wedge. 2.1cm x 17.8cm x 8.2cm.



During an artist residency in 2014, I bought these clothes pegs for an installation in homage to the household management at Altos de Chavon in the Dominican Republic. Altos de Chavon is a replica sixteenth-century Mediterranean village located above Rio Chavon amidst a luxury resort known as Casa de Campo. After this period I shipped the clothes pegs to Zurich via America, France and Germany.

The displacement is an effort to dislocate histories, the reverse journey presents us with a new trajectory loop, modifying previous paths. What we perceive as different worlds – luxury and poverty, natural and synthetic, master and servant – become equivalent through the most mundane aspects of life, such as hanging out the washing, this will follow us in any utopia or dystopia.

Clothes pegs and plastic wrap 25.5cm x 30cm x 27.5cm

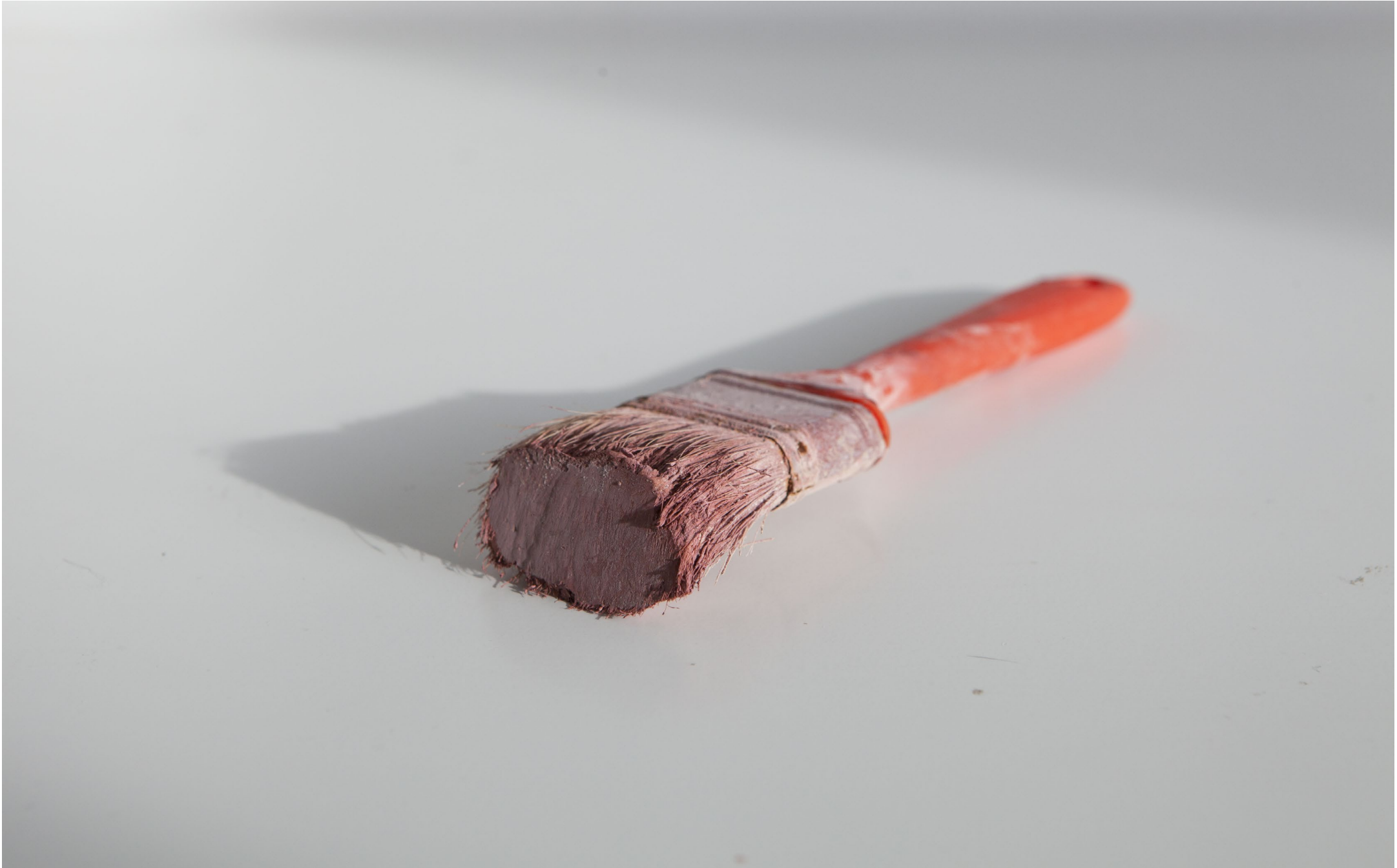


Great Hair is part of a series of work that transforms power tools closely associated with 'manliness' into perverse symbols that explore female sexuality and identity. – A subtle, sensual and surreal power tool made for affirmative hair flipping.

Size variable.



Found paintbrush, Calle Ponte Storto, Venice. 3cm x 19.8cm x 5.2cm.



Part of the Shedhalle communal 13 M3 Sand project, which invited members of the public to come and interact with the sand. In 'Sunset Beton' the sandcastles were made by the participants on the previous day. Upon that I installed a combination of paintings, made both onsite and in my studio, employing ladders and scaffolding found in the Shedhalle's storage as picture stands.

Found cardboard, stretched canvas, acrylic paint, spray paint and 13M3 of construction site sand, size variable.



Marcel Breuer black leather cantilever tubular armchair. 78cm x 60cm x 55cm.



An office table is decked with weapons and ammunition assembled out of scrap wood collected from the Zhdk wood workshop bins. The broken pieces form a covert alliance. Birch wood, lochplatte, salvaged offcuts from the wood workshop bins at the Zurich university of Arts.

Birch wood, lochplatte, salvaged offcuts and cable ties. 82.5cm x 160cm x 80cm.



This series of work present the remains of rubber boats as paintings. Since 2017 i have volunteered on the Island of Chios supporting people based in Vial, one of the largest migrant camps in the Aegean region; Salvaging this material from the coastline on these numerous trips. The material is suspended, cropped and framed highlighting multiple processes of reduction.

Rubber boat. 190cm x 120cm x 50cm beech wood frame, 50cm x 50cm section framed natural beech wood.



Salvaged wood from furniture making workshops in the socially complex neighbourhood of Villa Consuelo in Santo Domingo. The district is known for the endless coming and going of second-hand goods and is locally nicknamed the "País de la réplica" (country of the replica) due to the impressive hand carved wood reproduction of baroque style furniture. Hierarchies shift as the furniture pieces are detached from there given function. Autonomy is found and diverse relationships form out of alternate positions.

Salvaged wood, oak wood and acrylic paint. 190cm x 190cm, height variable.



Salvaged rocking chair, custom built coffee table, windscreen wiper motor, motorcycle battery and metal. 132cm 198cm x 104cm –[Video link](#)



